



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

"*Maud Muller*" in *Latin Verse and Other Poems*. By EDOARDO SAN GIOVANNI. New York: F. J. Dassori, 1905. Pp. 71.

Comparing our ways of studying the classics with those pursued a generation or more ago, one meets the question whether Latin verse composition nowadays has its due place. The subject doubtless had its misuses among our forefathers, many invoking not so much the *Pierides* as the *Gradus ad Parnassum*; but when all is said and done, the fact remains that this discipline served as a great aid in training critical acumen and literary sense.

In the little volume before us the author recalls us pleasantly to the old order. He begins with a Latin "Ode to the President," in which our chief executive receives graceful and spirited tribute for the part he has recently played in restoring peace. Whittier's "Maud Muller" in Latin dress next appears, followed by a "Sheaf of Lyrics"—English, German, French, Italian—and excerpts from "Snow Bound," all in Latin translation. Then comes a "Cluster of Sonnets" turned from Italian into English, and finally an Italian version of "L'Allegro."

Modern ideas are often Latinized with much ingenuity:

Iamque rotae celerent, Galvanica quas agitet vis.

The familiar couplet:

For of all sad words of tongue or pen,  
The saddest are these: "It might have been!"

is rendered:

Nullus enim gemitus tam tristis pectora versat  
Quam si sollicita voce "Fuisset" ais.

There are many other felicitous turns and some well-sustained passages that we should be glad to quote if space permitted.

The work, as a whole, is somewhat uneven. The technique, too, is here and there open to objection. For example, a short final syllable followed immediately in the same verse by initial, *sc*, *sp*, or *st* is a usage which Virgil denies himself (see Lindsay *Latin Language*, p. 131) and which Horace excludes from the *Odes* and *Epistles*, employing it only once in the *Epodes* and very sparingly in the *Satires*. It is to be looked upon as a license and may hardly occur five times within twenty-one verses, as is the case in a passage of the "Maud Muller" translation. Again, in the Alcaic strophes on p. 30 the first four syllables of vss. 7 and 15 have no parallel in Horace, nor do the final parts of vss. 8 and 16; in vs. 12 a diphthong is elided into a short vowel. Similar criticisms might be passed on other parts of the book. The author's use of other words besides dissyllables at the close of the elegiac strophe is well taken.

LEON J. RICHARDSON

UNIVERSITY OF CALIFORNIA